

Park Landscapes And The Formation Of Their Visual Environment

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Annotation: The regularities of the formation of the visual environment of the recreational areas of the city, based on the theory of saccade automation and video ecological parameters of the visibility basin, are considered.

Keywords: parks, gardens, landscape, video ecology, visual perception.

Perception always depends on the belonging of a visitor to a park or garden to a certain age and social group, on his value orientation, lifestyle, traditions, customs and customs in a given area, the mood of a person, a group. The nature of perception also depends on the type of human occupation, the prevailing forms of recreation in gardens and parks. Perception can be purposeful, intentional, with dynamic forms of movement or display of elements of nature, architecture, art (excursions, movement to certain objects, inspection of objects of a scientific and cognitive nature, etc.) and unintentional (involuntary), in which there is no pre-set goal. The most specific factors of visual perception for couples are the conditions of orientation in the natural landscape, as well as the dynamics of natural illumination and mobility of color. The time of inspection has a decisive influence on the degree of detail of the examination of the object, and, consequently, the depth of knowledge of its content. In the process of perception, human consciousness strives to recognize the artistic and thematic content of the landscape by a detailed examination of its most important components.

As the time of visual perception decreases, the area of the landscape inspection is reduced, due to the exclusion of components of secondary importance, therefore, the shorter the possible inspection time, the more expressive and brighter the difference between the main and secondary should be compositionally emphasized. The arrangement of the main elements should be rhythmic, compact and easily assimilated by the viewer's consciousness against the background of the overall picture. A monotonous landscape, devoid of artistic intent, expressiveness, causes psychological fatigue in the viewer, loss of interest in it, which can be assumed to be the result of fruitless searches for its content and psychological dissatisfaction. In such cases, in order to pass an uninteresting area faster, the viewer tends to increase the speed of movement or not to visit this part of the park.

An excessive amount of information also does not contribute to the beneficial effect of the park composition on the viewer, since part of it is not perceived and not realized. As a result, the estimates of the decorative and artistic qualities of the landscape decrease; it is poorly remembered and leaves the visitor with the impression of dissatisfaction. The nature of perception is significantly influenced by the optical capabilities of vision. Thus, the limitation of vision is manifested in the fact that already at a distance of 1300 m we do not distinguish a person and cannot see an object removed at a distance exceeding 3600 times the size of this object.

The limits of visual perception affect the overall perception of space in parks, especially in areas of concentration of structures, or in clearings enclosed by a dense "wall" of high-stemmed greenery: Spaces whose dimensions do not exceed 25 m create an impression of intimacy; Spaces whose dimensions exceed 130-140 m have long been perceived as very large, and in some cases, hypertrophied; Spaces enclosed by buildings or arrays with a ratio of their height to the length of the formed alley, square, clearing 1:2 (which coincides with the upper limit of our normal visual beam – 300) contribute to the appearance of a sense of closure, with a ratio of 1:3 (180), the predominance of the volumes of buildings, arrays over open space continues to be felt; with a ratio of 1:4 and more, the sense of closeness of space is lost. In the design process, one should focus on a person's stable impressions of the actual size of the object, and not only on those ideas about the size of the garden. Park, structures that may arise when (reading) a planar

image of a plan, a section in the project.

Based on our research, the following patterns of perception of absolute dimensions can be noted: The larger and higher the object of observation, the more significantly the viewer underestimates its absolute size. If the sizes of small groups of single trees, structures, hills are perceived relatively correctly by the viewer, then the sizes of arrays of high-stemmed greenery, buildings, mountains, appear to him as a whole much smaller than they actually are.

With the increase in the size of open spaces in gardens and parks, background scenes, the underestimation of the size of these spaces increases in the direction of their decrease (by 20-40%). When setting up monuments, groups of trees, structures on large hills, among large clearings, squares, it is necessary to solve them on a scale corresponding to the peculiarities of visual perception with enlargement of sizes, details and elements in order to avoid the perception of fragmentation." If during a stationary examination the duration of perception of an object depends on the degree of interest of the viewer in it, then during a dynamic examination of the exposure, the time is determined by the speed of movement.





Our field observations have shown that in order to eliminate sensory fatigue, monotony and monotony of the landscape, the length of the viewer's path within a homogeneous three-dimensional compositional technique should not exceed 2-3 minutes. These dependencies are important for the correct placement of rhythmic accents, perspective points, etc. Unfortunately, in practice we often encounter some "averaged" solutions that do not satisfy either the pedestrian (too large-scale and monotonous periods for a person) or motorists (flashing in the foreground, excessive fragmentation of the common rhythm during alley landings, too sharp transitions from open spaces to closed ones, and vice versa). It is necessary either to isolate such routes from each other and solve them independently based on the appropriate speed, or to give small (walking, skiing, cycling) rhythms within the "big" rhythm. In the latter case, a single "transport-composite" step is needed, dividing the route into optimal segments, but which in turn is divided into small-scale "pedestrian-composite" units. At the same time, it must be remembered that already 3-4 recurring phenomena cause a person to assume their periodicity. Obviously, the higher the speed, the further away from the axis of movement landscape paintings should be attributed and the sharper, more definite the contrasts of shapes, colors, sizes of open spaces, etc. should be. Monuments or groups of ornamental trees that are excessively close to the highway of high-speed traffic cannot be considered in detail, since they require a certain distance for their review, the orientation of individual rectilinear sections of the road from which they can be viewed for quite a long time.

This, in turn, presents certain requirements for the size of the object – they must be large enough to be visible from long distances and have large divisions. Research in the field of visual ecology shows that the process of viewing an object by a person is extremely complex and represents a system of coordinated eye movements. When analyzing the trajectory of saccades, nodal points are highlighted on which a person's gaze is fixed. Reference points have a physiologically determined reaction of the visual analyzer and are emphasized by the contrast of light and



shadow, texture, texture, scale and other visual and compositional characteristics of the landscape.

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